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The Influence of Our National Literature on the Uzbek National Culture

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Annotation: This article deals with the great representatives of our national literature, their creative heritage and their place in national culture.

Keywords: Jadidism, travelogue, A. Qahhor, Oybek, Gafur Ghulam.

The two great centuries The period of 50-60 years between the XIX and XX centuries is of great importance in the history of ancient and rich Uzbek literature. First of all, as the "Mirror of Literature" (Avloni), the greatest misfortune in the life of our people - from indifferent observation of the events of the loss of independence - to a deep understanding of its tragic consequences and the call to fight for independence. `tdi. Second, literature was Westernized by the events of the period; the content has expanded; With the advent of periodicals and theater, new literary types and genres emerged. Traditional poetry and its associated symbols have taken on a new meaning. The forgotten old finger weight was added to the lone ruling dream. Experiments were performed in Sarbast. Mansuras were written. In short, modern realist literature has emerged. The geography of the literature of this period is also different from the previous ones. The literary movement was organized not in the framework of three independent khanates, as in the XVII-XIX centuries, but in the Governor-Generalship of Turkestan, which is absolutely dependent on Russia, and the semi-vassals in Bukhara and Khiva. This has left its mark not only on the content of the Uzbek literary product, but also on the features of language and the poetics of genres.

The second half of the XIX century Uzbek literature of the beginning of the XX century, preserving the traditions of our classical literature, created innovations, XX-XXI is the basis of the literature of the twentieth century. In the literature of this period, along with the types and genres of classical poetry (ghazal, rubai, tuyuk, problem, muhammas, musaddas, problemman, masnavi, history, etc.), as well as a travelogue (Muqimiy, Furqat, Nodim), poetic story (Muqimiy, Furqat), maktubot (Muqimiy, Nodim) genres were created and developed. Also, as a product of the press, journalism and feature essays began to find their place and place in art.

Yusuf Saryomi (1845-1912) and Ziyovuddin Khazini (1867-1923) were the last poets to sing mystical ideas.

A new spirit, a new idea entered the literature of the period under study. The range of themes in literature has expanded, the content has changed, that is, in fiction, a specific aspect of comedy has emerged and developed. The writers of the time not only raised the grief of the nation and its problems, but also found a solution to it, that is, the need to reform the consciousness and thinking of the nation and write works in this context. Our poets went step by step with the sufferings and sorrows, dreams and desires of the people.

Most of the creators of modern literature were poets, as most of them attended madrassas, and were fluent in Arabic, Persian-Tajik, and even Russian and other foreign languages.

It is natural that the school of translation appeared in this period, when the tradition of Zullisonayn continued. Artists such as Ogahi, Kamil Khorezmi, Bayani in Khorezm, Almai in Tashkent, Sidqi Khandayliqi, Siddiqi Ajzi, Vasli Samarkandi in Samarkand have created worthy works in the field of translation.

As the main center of literary and cultural movement, Tashkent began to develop rapidly in all respects. The literary movement in Khiva, Kokand, Samarkand and Bukhara was also in high spirits.

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The period of the national revival is a bright page in Uzbek literature. Professor B. Kasimov in his book "Izlay-izlay tapganim" describes the different scales and periods of this period lists about 90 talented writers.

The literary and cultural life of Khiva developed under the leadership of the king and poet Muhammad Rahimkhani Feruz. At his initiative, a printing house appeared, new forms of the school of translation, the tradition of tazkirism appeared. This time and place brought up such great figures of literary and artistic thought as Kamil Khorezmi, Feruz, Bayani, Tabibi, Avaz Otar.

During the period under study, destiny did not withhold its blessings, sometimes in the midst of bitter and painful realities. Feruz, the ruler of Khiva at that time, was a wise and intelligent poet among the khans of Central Asia. Amir Abdulahadkhan (1859-1910) was the ruler of Bukhara at that time, not only in the political arena, but also in literary life. His reign coincided with a complex and controversial period of 1885-1910, when political, social and literary life in the country was in full swing. Abdulahadkhan was a devon who wrote poems under the pseudonym "Ojiz". The fact that these two rulers of the two estates were involved in the world of literature led to the development of cultural and literary life in the country, the discovery of many new names and new works. It was a gift of destiny to the Turkestans. In Bukhara, Afzal Mahdum Pirmasti's "Afzaliut-tazkor fi zikrish-shuaro val ash'ar" ("Afzal tazkirasi about poets and poems") (1904), Nematulla Mukhtaram (1910), Mirsiddiq Hashmat and Abdi's "Tazkiratush-shuaro" Such tazkirs were born under the encouragement and guidance of Abdullah Khan. This is how literary life in Bukhara developed.

The literary atmosphere of Kokand was again filled with poets of the valley. 1916), Muhyi (1853-1921), Khazini (1867-1923). 1862-1937), Tashkhoja Asiri (1864-1916) from Khojand, Yusuf Saryomi (1845-1912) from Sayram, Karimbek Kami (1865-1922) from Tashkent joined the circle with a special grace, a special spirit, new content and new forms brought in. The circle of friends, the splendor of the poem and the melody were accompanied by social realities, the expression of which gave rise to new forms of poetry, new interpretations.

Literature has a special place among the arts. Fiction portrays life more fully than any other art form. Also, the life depicted in fiction is multifaceted and influential. Imagine that you are reading Abdullah Qadiri's novel The Last Days. As you know, the events in the novel, which took place a year and a half ago, and the death of the protagonists, are well known to you. Plus, they're not even close to you. But you can't stand it. The fate of the protagonists of the novel seems to have merged with yours, and their feelings with yours. When they suffer, you suffer, when they rejoice, you rejoice. And sometimes you even have to cry. You will love Silver as much as your sister, and even more, you will love Otabek as much as your brother. Among the sciences, history is the closest to fiction. Because history also studies people's lives, their activities and their relationships. But there are also significant differences between history and fiction, which are considered to be very close to each other, and these differences are obvious in comparison. In the original artistic landscape created by the artist, there are always feelings and emotions. The writer always either supports or denies something. There can be no neutral art. Because only when the neutrality in the human mind and psyche is over, a real work of art is created. The stronger the writer's feelings, the sharper his eyes, the richer his language, given so strictly. The emotional and impactfulness of a literary text depends on the level of its imagery.

Thus, the main decisive difference of fiction from scientific literature is in its imagery. Fiction is also powerful because it is figurative. Well, then the question arises as to what is the artistic symbol - the image itself. This was also partially discussed in sixth grade.

From the above examples, an image that embodies the artist's thoughts, feelings, emotions, and experiences can be called an artistic symbol or image.

It differs from other types of fiction in that both the main tool and the main material are words. The writer expresses in a single word the highest thoughts, complex feelings, subtle instincts that a person cannot see with the

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eyes, hear with the ears, let alone know with any member of the senses. In the centuries-old history of Uzbek literature, the literature of the twentieth century has a special place. At the same time, in the treasury of our literature, novels, short stories, dramas, comedies began to literally enjoy the artistic experience of advanced world writers. The connection of literature with the life of the people and society has stabilized.

A number of events that took place in the life of the Uzbek people in the twentieth century are of universal significance, which require a separate study of the history of literature of this century. These states are:

1. Uzbek literature of the beginning of the century (1905-1917).

2. Literature of the 20s.

3. Literature of the 30s and 40s.

4. Literature of the 50-80s.

5. The current literary process (90s).

Finger weights have been added to the traditional dream weights. Folk songs and folk songs in the spirit of protest against the hard times and tsarist oppression have increased. Plays will appear. On the stage, the people began to face their pain, problems, dreams, ideals and artistic ideas. This was a novelty for Uzbek culture. Literary criticism came to life. The scope and scope of the first published articles have expanded. Realistic, romantic and satirical trends appeared in the literature of the period.

Gafur Gulom (1903-1966) was a great Uzbek writer and poet. He was born on May 10, 1903 in Qurghonteppa mahalla of Tashkent. Orphaned by his father at the age of nine and by his mother at the age of fifteen, Ghafur Ghulam was educated first in an old school and then in a Russian-style school. The collections "Dynamo" (1931) and "Living Songs" (1932) reflected the uniqueness of the poet's spirit and national identity. Eternal human emotions such as "Winter and Poets" (1929), "Bread" (1931), "Tashkent" (1933), "Election at the Pole" (1937), "I am a Jew" (1941), "Winter" (1941), He appeared in poems such as "Wife" (1942) and "Unfortunately, he did not bury his grief" (1945).

Abdulla Qahhor (1907.17.9, Kokand - 1968.25.5, Moscow) - People's Writer of Uzbekistan (1967). He was born in a blacksmith's family. He spent his childhood in and around Kokand. Mamajon Qori in the village of Akkurgan studied at the Savtiya school. After his family moved to Kokand, he entered the Soviet school "Istiqlol", from which he studied at the boarding school, "Kommuna", "Namuna" schools, and then at the educational institution. Participates in the first exercises in the manuscript magazine "Adib".

Oybek (pseudonym; real name Musa Tashmuhammad oglu; 1905.10.1 - Tashkent - 1968.1.7) - poet, writer, literary scholar and public figure. People's Writer of Uzbekistan (1965), Academician of the Academy of Sciences of Uzbekistan (1943). Oybek was born into a family of artisans. He received his primary education at the old school in Oqmasjid mahalla (1911-1917), and then at the "Namuna" school (1918-1921) founded by Munavvarqori Abdurashidkhonov.

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